

PIRG Funding Drops Drastically

Housing Proposals Delayed

Suffers Serious Setbacks

by Keith Stouch
Hatchet Staff Writer

The D.C. Public Interest Research Group (PIRG) and concerned members of DC housing groups failed to reach an agreement on rent control proposals at a planning and strategy meeting Thursday morning in the Center.

The mayor and city council were authorized by Congress late last year to set rent controls in the district and to establish a nine-man rent control commission, should the city deem it necessary after holding a series of public hearings. The hearings are now being held by Sterling Tucker, D.C. Housing Committee chairman.

PIRG, along with ten other city-wide groups, are trying to reach an accord on a rent control bill to propose jointly to the mayor and city council after the hearings. However, insufficient numbers last Thursday delayed action on the proposed legislation which is part of a larger housing reform package, which PIRG supports. The package will act as a stopgap to the acute shortage of housing in the district.

Bob Stumberg, a Georgetown law student and member of PIRG, said the only reason the city and Tucker are holding hearings "is because Congress told them to." Several PIRG members expressed discontent with the way the city has handled the housing problem thus far.

The PIRG outline, from which the groups are working, calls for an across-the-board rent control provision. It also provides for an appeals system whereby a tenant can protest poor service, and a landlord can appeal for a rent increase. PIRG will also pick four tenants it feels will have the time and expertise to sit on the commission and will submit the names to the mayor.

Rents would be rolled back to pre-Phase II levels, under the PIRG proposal. The commission would then study what retroactive

rent increases are needed since the 1972 controls were imposed. Rents would then be set so that landlords would make a "decent profit."

(See HOUSING, p. 3)

Total funds collected at spring semester registration for D.C. PIRG at GW and four other area schools have dropped by over 40 per cent, leaving the organization with a projected deficit of almost \$13,000 for the

by Mark Toor
Hatchet Staff Writer

first nine months of 1974 and endangering its existence.

"If we don't think of a way of getting money in the next three months," PIRG Director Jim Vitarello told a group of student volunteers from GW, Catholic, American, Immaculata and Georgetown Universities Saturday, "we don't have a PIRG by the end of April—I guarantee it."

During 1973, D.C. PIRG collected a total of \$14,870 from the five participating colleges, with \$11,169 from GW (the only one to collect during the spring semester registration) and \$2,230 from Georgetown. Outside sources contributed \$700 while \$326 was earned from the sale of the final reports of a 1973 investigation of D.C. pharmacy practices, according to a PIRG budget statement.

Gratified at this large amount and expecting increased contributions during 1974, PIRG hired two additional staff members, raising their total annual payroll to \$22,000, and expanded its projects, according to Bob Stumberg, student chairman of PIRG's district board.

Instead, according to the budget statement, this year's income has fallen off drastically. PIRG estimates a total of \$5500 from spring registration at the five schools, down \$4000 from fall registration. GW's contribution is down by 40 per cent, Georgetown's by almost 50 per cent. Increased outside contributions do not make up the difference. PIRG's income for the first nine months of 1974 is projected at \$8000 less than last year.

Faced with bankruptcy, PIRG has been looking for additional outside sources of funding, according to Vitarello. PIRG has applied to the Greater Washington Council of Churches, the Archdiocese of Washington and the Jewish Community Council for funds, Vitarello explained.

Stumberg is investigating University Year for Action, an ACTION agency program that pays interns to work for community organizations. However, he said, Howard University and Federal City College already

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Members of D.C. PIRG from GW and other area schools discuss the decrease in student funding and the resultant deficit of almost \$13,000 this winter. (Photo by Bruce Cahan)

Budget Quirk Stirs Controversy

by Mark Lacter
Hatchet Staff Writer

Election misconduct, a \$7,000 budget surplus from last year, and an \$8,000 party featuring Tommy James and the Shondels have sparked some excitement within the little noticed Engineer's Council.

The 14 member council serves as the student governing body for the School of Engineering and Applied Science. It is comprised of representatives from each class level of the undergraduate and graduate student body, student organizations within the School of Engineering, and the manager of the Davis Hodgkins House, an engineering fraternity.

The Engineer's Council 73-74 budget of \$19,317 was obtained through a \$5 fee paid by all engineering students each semester and a \$7,317 layover sum from the 72-73 budget.

This arrangement was worked out after the Engineer's magazine, *Mecheleciv*, suspended publication in mid-semester last year. Their budget was \$7,000 and since no magazine was published for most of the 72-73 school period, a "special arrangement" was made by members of the council, School of Engineering Dean Harold Liebowitz, and several unidentified people within Rice Hall. The council was allowed to keep the \$7,000 during the summer and use it as an addition to the regular 73-74 budget of \$12,000.

Under normal GW budget guidelines, all student organizations relinquish funds at the conclusion of the school year.

"We received the money because there was a possibility of the magazine being started up again but it looks like student interest isn't great enough," said engineering council member Maureen Supple.

Despite the unorthodox budget turnover, council Treasurer Bob Dannenfeler said he

views the decision as being perfectly legitimate.

"I think the difference between the council and most other student organizations is that our budget comes solely from engineering students while the GW treasury simply gives money to other groups from a general fund."

\$8,000 of this year's budget is going to be spent on the Annual Engineer's Ball. The affair, featuring an open bar, buffet supper, and the music of Tommy James and the Shondels, will take place in the Marvin Center Cafeteria. The cost for the band is \$3,000, a dance floor (installation and removal) and the dance floor (installation and removal) an additional \$1150, and the remaining money for food and drink. Ticket distribution has already reached 680 for the ball.

"The turnout represents an opinion by the engineering students that they like the dance. The fact that it's one big event, and the reason we continue to sponsor it, is the lack of any social activity on the GW campus," said Dannenfeler. "If you want to go to a dance around here, about the only place you can go is the GPA (Gay People's Alliance)."

He added that there was no other way to spend the money which could be aimed at all the engineering students. "Some people were thinking about having class rings for the seniors," said Dannenfeler, "but considering that there are only a small number of seniors and the rings would cost several thousand dollars, we decided the party would be more sensible."

Asked about whether or not the \$5 fee should be dropped altogether, Dannenfeler said, "I think proportionally the engineering students get much more for this fee than they do with the Marvin Center fee of \$37.50."

Elections for president and vice president of the Engineer's Council were held a number

of weeks ago with the results being confusion, accusations, and a call for new elections.

It all started when 30 voting ballots were printed by the council and left in the main office of Tompkins Hall for student to pick

(See ENGINEERING, p. 3)

Faculty of SPIA Favors Plus and Minus Grading

by Ron Ostroff
Hatchet Staff Writer

In an informal vote last Friday, the faculty of the GW School of Public and International Affairs (SPIA) voted 17 to 1 in favor of a recommendation by the SPIA Student-Faculty Advisory Committee to add pluses and minuses to the present grading system in cooperation with the other schools of the University.

The Advisory Committee also recommended that these modifications "be observed by all professors rather than being optional."

At the meeting in the Center SPIA Dean Burton Sapin noted that "the faculty recognizes that such a change will only be meaningful if adopted by the other schools of the University."

Associate Prof. Bernard Reich suggested that the results of the straw vote "be communicated to the deans of Columbian College and the Graduate School." He also suggested that a committee be established to study the new grading modifications.

A committee was not established, as Dean Sapin asked the faculty to "let nature take its course."

The Advisory Committee recommendations had been introduced to the committee by Associate Prof. Peter Hill. Advisory Committee student member Bill Domke, standing in for the absent professor, read Hill's arguments for and against a plus-minus grading system.

Hill's arguments for a plus-minus system are:

- the "Registrar's Office, reportedly, now has a 'computer capability' to add the plus and minus symbols."
- "Students appear to be more 'grade conscious' than before. For purposes of graduate school application, a more refined QPI [Quality Point Index] may be useful."

(See SPIA, p. 4)

RHA Faces Legal Action; Contract Violation Alleged

by Brenda Washington
Hatchet Staff Writer

The Residence Hall Association (RHA) is facing possible legal action initiated by Thurston Hall because of an alleged contract violation and subsequent parliamentary maneuvers, according to Michael Poster, president of Thurston.

Earlier this year, RHA agreed to sponsor inter-dorm activities by Feb. 1 with money given by the six dorm councils. The amount of money would be determined by dorm size—\$25 from each dorm representative.

The dorm council of Thurston Hall, the largest contributor with eight representatives, threatened to take RHA to the University-wide Judicial System in its meeting last week, and were expected to make a decision last night. Thurston's actions are a result of RHA's recent vote to extend the deadline to Feb. 28.

"The dorm council voted money to RHA with the understanding that at least one program would be run before Feb. 1. So far nothing has been done," Poster said.

Two attempts by RHA to sponsor an American Graffiti Night failed, and the February deadline passed with no activities having been held.

Richard Pober, president of RHA, said, "The intent was there, but we just had problems. I think the intent is extremely important, but it is not always considered."

Director of Housing Ann Webster declined to comment on the situation. "We are definitely concerned with both groups," she said, "but I'd rather

not comment because it is an inter-student dispute."

In November, RHA unanimously passed the following amendment: "If the first inter-dorm party or significant project should not be held by February 1, 1974, 25 per cent of the collected money should be given back to the dorms immediately."

Jay Marcus, one of Thurston's RHA representatives, disagreed with the council's position. "I do not feel that RHA should refund the money," he said. "The money could be used for other programs. I feel the refund would hurt RHA—it's like taking an egg and splitting it."

Pober agreed with Marcus. He said, "RHA simply falls, or works together. We have had problems this year, but it has been the first time RHA has really worked together."

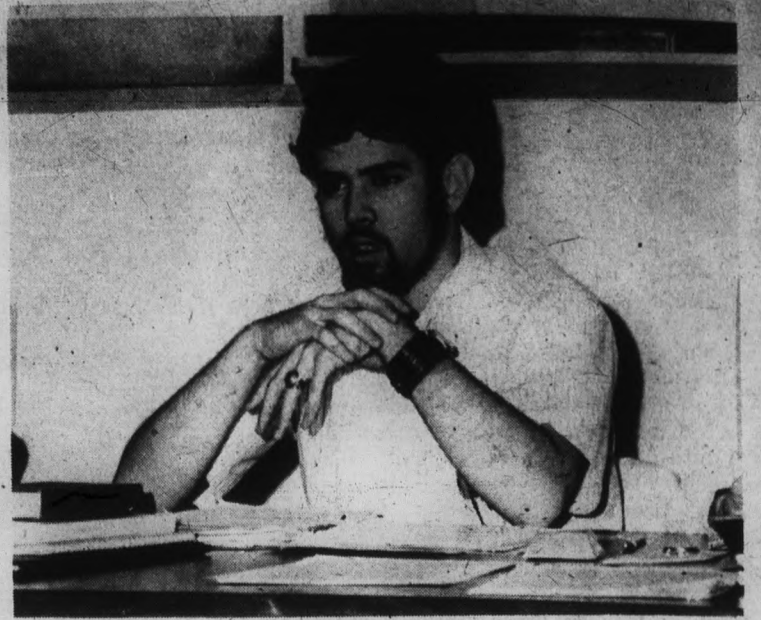
In defense of the council's decision, Poster said, "We're not out to destroy RHA. We feel it's a useful organization. We just want our refund because RHA didn't live up to its commitment."

At a meeting last Wednesday, Poster proposed that RHA refund the money for a period of 30 days. If RHA demonstrates a need for money for "significant programs" during that period, the dorms would give it back. RHA defeated the proposal with a ten to five vote, thereby upholding the deadline extension.

Poster met with Mark Rosenberg, special assistant to the Vice President of Student Affairs, on Friday morning to discuss possible steps of action that could be taken in the University judicial system.

Rosenberg explained that the judicial system acts basically as an "arbitrator" in settling student disputes between student organizations. The "injured party" files a petition with the Student Court—composed of five students—which evaluates the issue and attempts to settle the dispute, he said and there is no fee for use of the system.

When asked his feelings on possible legal action by Thurston, Pober answered, "I don't believe there is any basis for Thurston taking RHA to the court. RHA, throughout the year, has abided by all the rules."



Arab Oil Embargo Ineffective, Says Prof.

by Digby A. Solomon
Hatchet Staff Writer

The Arab oil embargo has failed to force a change in U.S. policy towards Israel, and will not be successful in changing the long-range policies of its allies, according to GW Political Science Prof. Bernard Reich.

According to Reich, who teaches a course on the Middle East, the Arabs have attempted to win the Arab-Israeli conflict in three separate stages.

The first was outright war with Israel, which failed. The second stage was pressure on the U.S., which has failed because Americans are ideologically allied with Israel and are not dependent on Middle Eastern oil.

The third phase has been an attempt to pressure the U.S. indirectly through its allies, including Japan and Germany, by refusing them oil, said Reich. This has also failed because the U.S. has not been close to its allies, and because the Congress, the President, and such major groups as labor unions are pro-Israel and refuse to give in to "blackmail," he said.

The U.S., said Reich, only imports about five per cent of its oil from the Middle East, and can do without that by reducing consumption in the short run. In the long run, the U.S. can turn to developing shale and offshore oil, which is more expensive but will soon be comparable in price as the cost of Middle Eastern oil rises.

The Japanese and Europeans, who depend on the Middle East for almost 90 per cent of their oil (in Japan's case) have changed their policy reluctantly but are not ideologically committed to Arab policies. The states which are really hurting are the underdeveloped nations, most of which have no money to pay for oil, but face quadrupled oil prices even though most have already broken relations with Israel, according to Reich.

"What the Arabs are doing and what they want to do," said Reich, "are two different things." The Libyans, he points out, do not seem to realize the effects of the embargo. The Saudis do, yet they are reluctant to be the first to urge an end to the embargo and price rises.

"The Arab weapon has not been as solid as first thought," said Reich, citing limited leakages and diversion of oil to the U.S. by oil companies despite the embargo.

The only way to solve the problem, he said, would be a solution to the questions of Israeli withdrawal from occupied Arab territory and the control of Jerusalem—both difficult questions, admitted Reich. But the negotiations must be held between governments, he added, and the solution should not be left to the oil companies.

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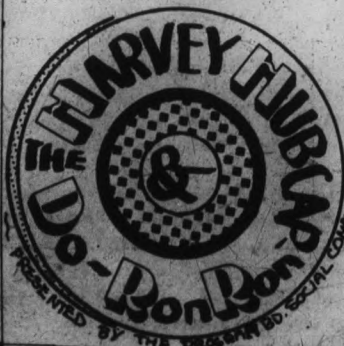
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Pooling May Aid Parking Problem

by Phyllis Fulton
Hatchet Staff Writer

If GW's Ad Hoc Committee on Car Pooling recommends the plan it is now considering, GW may have a solution to its unique parking problems.

The committee, headed by David G. Speck, director of student activities, will present its proposed recommendations to the GW Parking Committee by mid-February. Speck said he expects to have final approval or recommended changes from GW President Lloyd H. Elliott by the end of February.

The committee was created to investigate GW's parking problems, according to Vice President Charles E. Diehl. With a total of more than 30,000 students and employees, Diehl said GW could not possibly accommodate all of them on campus simultaneously.

Because that total includes physicians, as well as part-time employees and part-time students, GW's parking facilities operate around the clock and are used by many different cars for short periods of time.

Based upon the committee's research, Diehl said, it may or may not recommend car pooling as a feasible solution.

Speck said that the committee has not "decided with definitiveness that it is feasible, but it is leaning in that direction."

"In order for car pooling to be effective," Diehl said, "we have to offer some sort of enticement."

Speck said, "We are discussing and considering a number of incentives for car poolers."

As the price of gasoline rises, the built-in incentive of reducing the cost of driving increases, said Speck. "A typical commuter spends about \$2.64," he explained; "Add three passengers and the costs come to 66 cents each."

Another incentive, guaranteed preferred space for those who car pool, is a possibility. "For example, we might set aside the parking garage for the exclusive use of poolers," Speck continued. Those who park in the garage would have the added advantage of reduced insurance rates because they park under cover.

In addition, Speck said, the committee is considering renting parking space to poolers on a monthly basis, thereby eliminating the need for a daily visit to the book store for parking tickets and also reducing the cost slightly.

ENGINEERS, from p. 1

Engineers' Election Declared Invalid

up. It was a write-in election so all students were eligible to run. Why only 30 ballots for a school of more than 1500 students?

"The turnout in recent years has been low and there was no sense in wasting a roll of Xerox paper," said Phil Liebowitz, another council member.

Bob Perry and Gene Rehfield, two engineering students not in the Council, had decided to run for the vacant offices. One day, Rehfield took a ballot from the office, xeroxed it, handed the ballots out in his Urban Affairs class and collected them when the class was over. He then went back to the main office to deposit the xeroxed ballots in the provided box.

"Every attempt I made to get information from the council was

refused. There were no rules governing the election," said Rehfield.

The election was won by Rehfield and Perry, each getting about 30 votes. However, at a meeting of the Engineer's Council Tuesday night, the election was ruled invalid, "because the absence of written rules made a fair election impossible." The council went on to call for new elections.

"Everything we did was valid. We did a little campaigning and won," said Rehfield, who later stated that he had the impression "that anybody could have voted even if they weren't engineering students."

On Friday, Dean Liebowitz met with about 15 students to discuss the entire affair with almost everyone concluding that new elections were

in order. They will probably be held sometime this week. "I just want to say that I am proud of all of you for coming to see me and trying to straighten this matter out," said Liebowitz.

Before the Rehfield and Perry elections of a week ago, eight posters were printed announcing the new positions open within the council. However, the posters made no mention as to who was running in the election and when the election would take place. "This was an oversight and we admit it was our fault," said one council member.



Jim Vitarello (center), executive director of D.C. PIRG, concerned D.C. housing groups. (Photo by Bruce outlines PIRG's rent control proposals to members of Cahan)

HOUSING, from p. 1

In the event price gouging was taking place in 1972 or if a landlord with a hardship case needs a rent increase, the appeals system would adjust rents accordingly.

Several members of D.C. housing groups called for a stringent housing code and efficient training of housing inspectors.

"Contractors are ripping everyone off, and until we get some control over contractors we won't be able to get efficient rent control," said Robert Campbell, chairman of the DC Federation of Housing.

Campbell cited an example of a new housing development where an apartment floor sank ankle deep into the mud during a party when the room was full of

people. He also cited an example of a row-house where new plumbing was installed and the D.C. Housing Inspector approved the work. That night, when the woman tenant went to use the toilet and shower, she found they had never been hooked-up.

For any rent increase to be approved by the commission, the housing will have to be up to the standards of the new code and will have to be maintained at that level.

Mark Rudy, of neighborhood legal services, pointed out that the only way the commission will be able to enforce the new code is by denying rent increases.

PIRG and the groups will meet again on February 16 in an effort to resolve differences on the bill.

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Students and GW College Young Democrats members interested in going to the Chicago national convention Feb. 15-17 should attend a special meeting Monday, February 4, 9:00 P.M., Center #415.

Anyone interested in forming a group rate flight to Miami for Spring break please contact Lois at 676-7839.

The National Land Use Planning legislation now pending in Congress will be discussed by two Congressional staff members Friday, February 8 at 7:00 PM in Room 410 of the Marvin Center. The program, sponsored by the Department of Urban and Regional Planning, is open to all. Refreshments will be served.

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No Additives Entirely Safe, Warns Doctor

by Mark Toor
Hatchet Staff Writer

"The price we pay for the benefits of food additives is concern about the potential hazards of these drugs. Unfortunately, in this country we've almost gone overboard," said Dr. Victor Cohn, professor of pharmacology at the GW Medical School, in a Luncheon Forum Series discussion Wednesday.

Food additives add and enhance flavoring, color, preservation and nutritive values, said Cohn. The last two, he said, are especially important when the problems of world food supply are considered. While diets are inadequate in many areas, he stated, according to statistics from the World Health Organization, 20 per cent of the world's food production is not consumed because of spoilage.

"It is very safe to say that there is no food additive that is absolutely safe for every human being," Cohn stated. Every chemical, even vitamins, he said, are capable of producing toxic effects.

Nitrite, for example, is a preservative used in many foods, said Cohn. Too much of it oxidizes the hemoglobin in the blood, causing anemia. Often there is poor quality control in food processing plants, he said, and there have been examples of small children dying from eating one hot dog.

Large doses taken at once are rare, and most people are worried about the effects of small doses of a drug taken over a long period of time said Cohn. Most chemicals do not remain in the body very long, he added, so there are no great build ups and no danger. Some, however, such as DDT, are stored in the body tissues for a long period of time and has a long life in the tissues, according to Cohn.

Techniques for investigating the effects of small doses taken over long periods have just been developed, he explained. "Food colorings have been taken off the market because a lot of them have real potential for causing cancer," Cohn said.

Antibiotics used in cattle, said Cohn, can easily set off a chain reaction in humans consuming the meat, causing an allergy. They also serve as selection agents, killing off sensitive germs and allowing insensitive germs to grow.

The Food and Drug Administration published a handbook of about 1200 colorings and additives generally regarded as safe in 1958. Today, Cohn said, the items are being investigated and the list is being "whittled down."

PIRG, from p. 1

have this program, and the agency might not want to fund a third school in D.C.

PIRG is attempting to get permission to solicit contributions during registration for summer sessions at all the participating schools, according to PIRG accountant Bob Chlopak. GW and American have already approved this, he said.

Projects may be cut, according to Stumberg, and Chlopak said that PIRG "may have to close down over the summer for a few months and give the staff an extended vacation" if more money is not forthcoming.

PIRG staffers and student volunteers agree that the unexpected deficit was caused by a lack of communication between the organization and the students whose voluntary \$2 contributions at registration support it.

"We have nobody to blame but ourselves," said Chlopak. "We thought our actions would speak for us, but the students want more than that. It's necessary to commit ourselves to bringing PIRG to the students."

Publicity will be stressed much more in the future, said PIRG members. "We must allocate more time to publicity," said organizer Kathy Gannett. "The PIRG message is not getting through very clearly."

There will be "more of an effort to use all the school papers, posters, and place more publicity in the community papers," said Chlopak. He mentioned that there has been a marked decrease in articles on PIRG in the *Hatchet* this year over the past two years.

He said that the falling off of funding for PIRG was due to "our misreading of students," and that the increasing number of students working for PIRG for academic credit and the increase in faculty interest shows that interest in PIRG has not fallen off.

"We have great support in the community," said Stumberg. "If we can get our message across, I'm sure we'll survive."

(written with notes from Digby Solomon)

SPIA, from p. 1

• "Both students and faculty will spend less time explaining to one another whether a grade can be considered a high 'B' or a low 'C,' etc. The plus and minus symbols will tell the story instantly."

• "Faculty will avoid the embarrassment of realizing that in awarding the grade of 'B,' for example, they have lumped indiscriminately all students whose performance ranged from little-better-than-'C plus' to little-worse-than-'A minus.'"

Hill's arguments against a plus-minus system are:

• "A greater refinement in grades runs counter to an earlier and well rationalized Columbian College decision to use fewer symbols, i.e., H, HP, P, F. This argument can be met largely on grounds that students, at that earlier time, preferred the less differentiated system. They were, then, de-emphasizing grades."

• "The Registrar's objection that grade-system-variations among schools imposes a heavy burden on his office carries some weight. The objection can be met, however, if all the undergraduate schools can agree to use the same system."

All of Hill's arguments were recorded in the meeting's minutes and will be sent to the deans of all colleges within the University.

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interlude

Arts & Culture Supplement to the GW Hatchet

Thoughts of a Departing Director

Dr. Sidney G. James, associate professor of drama and director of the drama department, submitted his resignation to the University last year. The following is an interview with Dr. James by Hatchet Arts Editor Scott Bliss. Dr. James, you've been here for four years now. Would you care to comment on the state of the drama department from the time you took over until now?

When I arrived, the previous history of this department for many years had been simply to take the money allotted and to give it to the students who once a year would produce a major musical. Then they had begun a department specializing in children's theater, doing maybe one or two plays a year. The department had obviously never gathered momentum, and so there was no season as such nor had they ever generated any money. With the building of this theater, I was

and any other "adult" three dollars. In the three years I've been here, we've been able to generate about \$27,000 in income which has really helped our total budget. Not only have we had an increase in majors from seven to 49 but we now have 14 M.F.A. students and a very strong M.F.A. program. These students come from all parts of the country and we've had a couple from other countries as well. Right now we have a student from Libya studying with us.

Besides the seven major plays which we average every year, we do between 16 and 20 experimental plays and we have tried as much as we could to allow the whole student body to participate. Unfortunately, although we've tried a variety of plays and most of them have been successful, there is a lethargy on the part of students to attend plays.

There's a lot of competition in the area;

view of a careful study of Catholicism, the history of the Catholic Church, and the ideas of Descartes, and then I had to work through the physiological studies of a man who is faced with the inevitability of torture and death. So each play involves a different kind of excitement.

I believe that the University is here to change people's ideas or at least to make them think differently about the ideas they arrive with. If they come here feeling a certain way and they leave feeling exactly the same and they've never been stimulated to think, the University has been a failure. Unfortunately, in many ways, the universities are static. They have a lot of conservative members of their faculty who have gone from high school to college and back into teaching college. You need a great deal of experience in life; everything helps.

If I had to choose any, I would choose the avant-garde theater. I like the avant-garde plays that make people leave the theater thinking something of their mode of life beyond being merely entertained. The play I like least is the light comedy. I find it the easiest to do. It always seems to be successful; the faculty and students seem to enjoy it the most. My personal favorites are by Beckett, Jodorowsky, Brecht—plays that in a sense have a didactic element. Looking through them, I think my most successful play was the first one I did here, *Brecht on Brecht*, because I worked with a very small competent cast.

I would say the favorite of the plays I've done here was *The Hostage*, which is an irreverent, but very humanistic play; it's a play without any real beginning, middle, or end; a play in which a dead person gets up and sings, a play that takes the Irish question and answers it in terms of the possibility of atomic war and religious, racial and social conscience. I also like *The Balcony* very much, although I'm not sure we were completely successful with it; it's almost impossible to do on a college level.

It's been pointed out several times in the past that many GW productions use actors outside the University. Why is that so?

This has always been a controversy. When I first arrived we just didn't have the number of students. I would like to limit plays to the University family—that would be students, faculty, staff, and their immediate relatives.

"Drama is one of the most precarious occupations."

Either we're going to have to do very simple plays where we can use just drama students or we're going to have to try plays like *A Midsummer Night's Dream* and go out into the community. I found this has been very valuable. Through this we have established a fairly good working relationship with the community theaters. Also, we have allowed the students to learn by casting one or two good professionals who would like a showcase piece such as lead role in *A Midsummer Night's Dream* or *The Balcony*. Students are not capable of doing these roles at their present level of training; however, they can learn a tremendous amount from working with a professional. That has been our philosophy.

Unlike some schools, like Catholic, we have a situation where nearly everybody in the department has a chance to be on stage. We generally cast plays with a large number of characters for this reason. It is much easier to produce a play with a small cast. We choose our plays so that we have a classical play, a modern play, an entertaining play, and plays

"You need a great deal of experience in life; everything helps."

brought in to develop a department. There were only seven majors when I started and now we have 49 undergraduate majors. The M.F.A. program was on the books, but it wasn't operating.

When I arrived, we did seven major productions, plus we did the experimental production of *The Serpent*. I directed four of these major plays and *The Serpent* just to get the whole program going. We tried a variety of things. We did an avant-garde extravagant play such as *Futz*; we did a normal, please everybody down the line play—*Little Mary Sunshine*. We did a huge play like the *Devils* with a cast of almost 60 people and elaborate costumes. We did a simple but very solid play—*Brecht on Brecht*, which won the American College Theater Festival—it was the first play I directed here—for our region and it was judged to be one of the top 13 college plays in the country for that year.

So immediately we began to pick up both revenue, charging the students a minimum of just one dollar and charging faculty members

besides the Kennedy Center and the Arena Stage and the 40 amateur theaters there are almost 100 or so movies to choose from nearly every weekend. However, we still have the best price; we still provide good live theater on campus and the department has grown and has built a strong reputation locally and is beginning to build a reputation outside the city.

You've been involved in 14 productions since your arrival. Which of these plays is your favorite?

I think everyone approaches theater and teaching with a kind of philosophy. I have been working on a play about Mahatma Gandhi, the man, not the politician, for the last five years, so his ideas have obviously influenced me. I believe you should not worry about the end result, although you should know what the end result is, but rather you should be involved in action; therefore I'm completely involved and believe completely in whatever I'm doing at the time.

When I did the *Devils* I took the point of



Dr. James considers "Brecht on Brecht," his first production at GW, probably the most successful of his plays at this school. The play, which was regional winner in the American College Theater Festival, was judged to be one of the 13 best college plays in the country for that year.

with a large number of students involved in them.

Can you discuss some of the things which have influenced you in your philosophy of theater?

In theater you need four different things. You need a tremendous amount of energy, a great deal of desire, you have to have a natural talent, as well as a great deal of patience. Not only are students searching for a philosophy, they are also searching for an occupation, and drama is one of the most precarious occupations. I feel I have to involve them both in the enthusiasm and the risks of drama. Doing this creative work is tremendously stimulating; I would rather be in drama than anything else.

My undergraduate degrees were in philosophy and English, and I think this has been of immense use to me. Mostly, I have been in drama as a hobby throughout my life. Athletics have been extremely useful. Anything that gives you a sense of space and body control is useful.

I spend a lot of time watching people. I like bus stations and libraries. I think being really interested in all kinds of people, particularly viewing them without judgements of right or wrong—I think drama is totally amoral—is valuable. Whatever you're doing at the moment, you have to throw yourself entirely into it and say "This is right." When I'm doing a Brecht play, I'm a Communist; if I'm doing *A Midsummer Night's Dream*, I try for the bottomless dream, if I'm doing *The Importance of Being Earnest*, I'm interested in manners and clothing.

Another thing I think has been important is movies. I've seen at least two movies every week for the last 30 years, and those I've seen have really stimulated my imagination. Also important has been travel. I've traveled throughout the world and have seen different varieties of people.

Another factor is psychology. My doctoral dissertation was on a psychological approach to drama, so digging into the psychological depths has been of tremendous help to me.

(See DIRECTOR, p. 9)



Renwick Gallery Offers Insights Into U.S. Design

by Linda Cocca

Of all the museums and galleries in the Smithsonian Institution, perhaps one of the smallest is the Renwick Gallery. The gallery is designated by the Smithsonian as a national display of American creative design and decoration.

The Renwick Gallery, named after its architect, James Renwick, was originally designed to house the private art collection of William Wilson Corcoran, a wealthy banker. At the time, the gallery was known as the Corcoran Gallery of Art (owners tend to prefer to have their galleries named after themselves than their architects). From 1897 until 1964, Corcoran's collection was moved to a new Corcoran Gallery of Art at 17th and New York Avenue and Renwick's building was used by the United States Court of Claims. In 1965, the Smithsonian Institution acquired the building as an addition to its complex.

The gallery itself is a display of American design. In the 19th century the structure was called "Renaissance"; today's terminology would describe the mansion as French Second Empire style. The building is constructed of brick and sandstone and has a slate mansard roof. It is enhanced by pavilions at three corners and pilasters with capitals and decorations of Indian corn. To complete the picture, the profile of William Corcoran looks imposingly down from the entrance.

Though not quite as impressive as the outside structure, the interior of the building possesses a simple elegance. Its colonnaded halls, high windows, and wide entrance stairway, covered with plush carpeting and overhung by an intricate chandelier, lend a subtle luxury to the gallery.

The gallery's Grand Salon and Octagon Room, decorated in middle to late 19th century styles, house the permanent exhibitions of paintings and furnishings. The Grand Salon is an exact replica of the room designed by Renwick in 1859. A number of the paintings in the two rooms were executed by artists of the French School. Especially interesting among these are *Joan of Arc* by Jean Jacques Henner and *The Helping Hand* by Emile Renouf, as well as works by Jules Adolphe Breton and Jean Charles Cozin.

In addition to the permanent collection, the other six galleries in the Renwick are devoted to temporary displays. One of the most popular has been an exhibition of Shaker furniture and utensils. The exhibit, loaned to the Renwick by Faith and Edward Deming Andrews of the Bicentennial of the American Shakers, includes wash stands, low work tables, shoemakers' candle stands, narrow high-backed rocking chairs, and a school library cupboard. Because of the Shaker's maxim that "beauty must have a foundation in use," the furniture is simple and functional, but also elegant in its very simplicity.

In conjunction with the exhibit, a free lecture will be given on Monday, Feb. 11, at 6 p.m. in the Grand Salon of the Gallery. A.D. Emerich, who collaborated on the exhibition and compiled the exhibit's publication, will speak on Shaker architecture. The lecture, accompanied with slides, will cover material gained in Emerich's studies of the 20 remaining Shaker sites in eight states.

Another continuing exhibition, "Selection from the Index of American Design," greets the visitor to the gallery at its front entrance. It shows practical and functional objects used in the United States from colonial days through the 19th century. The exhibit contains everything from pots and pans, to telephones, microphones, medical instruments, and coke bottles. The display relates design to the needs and problems of man and his environment.

The gallery, on the corner of 17th and Pennsylvania Ave., across the street from the Old Executive Office Building, can be visited free any time from 10 a.m. until 5:30 p.m. every day of the week. In addition, the Renwick publishes a monthly Calendar of Events listing upcoming events, lectures, and films. This can be obtained free upon request.



The Renwick Gallery, now a part of the complex of museums and galleries in the Smithsonian Institution, specializes in exhibitions of American design. The Gallery, itself an excellent example of American design, is done in French Second Empire style. (Photo by Bruce Cahan)

Dylan Evolves In Latest Album

by Jeff Wice

Bob Dylan has always stood outside the mainstream of rock and folk music moving in circles, not in lines. Once the child-poet in search of himself and his cause, he is now the family man telling his audiences "You Go Your Way and I'll Go Mine."

This evolution is plainly evident in *Planet Waves* (Dylan's first authentic album since *Greatest Hits: Volume Two* released in 1972) on Dylan's new label, Elektra/Asylum. Dylan is backed up by The Band who have been with him off and on since 1966.

Like a great deal of Dylan's work, *Planet Waves* is somewhat disappointing when first played, but it grows on you. Dylan's voice, which varies from album to album, is again different. It is much faster and sharper than we have been hearing since *Nashville Skyline*. There is a more raw feeling to it, much more assertive and compelling.

The album was recorded live over

a three-day period last November. This might automatically give the impression of a rush job. But Dylan and The Band have played together for a long time and their styles come together well. Little rehearsing was done before the current tour but the reviews have been good. The Band are first rate musicians in their own right and their accompaniment complements Dylan.

After spending some time with *Planet Waves*, I found it very reflective on our times in a personal way. It is a very personal album and the lyrics hint at where Dylan is as a musician and as a man. *Planet Waves* is a collection of love songs and reminiscences in which Dylan attempts to come out from behind the weight of his legend and finally to put it straight to the people.

In the songs, Dylan makes no apologies for his past. He tells us that the past is gone and that he never tried to "remake the world at large or sound the battle charge." He intends to "play out the best—whatever it is worth." Dylan spent most of his time with his family in Woodstock and Malibu before making plans for his tour and this album. The songs reflect his involvement with the things closest to him.

In "Going Going Gone," he says he is "walking down the road living on the edge, so I'm just going, going...I'm gone." The past can't be hidden or forgotten so he can only consider the truth and go no further than that. The same theme is treated in "Something There Is About Her," a song most likely written for his wife, a source of strength for him for many years.

There are two versions of "Forever Young," a song which leaves its mark on the listener in each cut—one a ballad, the other a rocker. Perhaps his strongest and most thought evoking song is "Dirge," which says that there is no need to apologize—"What difference would it make? Sing your praise...up the doom machine." Richard Manuel's piano accompaniment here is searching and haunting. Its constancy and simplicity are impressive.

The national tour and *Planet Waves* mark a turning point for

Dylan and for The Band. Dylan's last appearance was at George Harrison's benefit for Bangladesh in 1972. The Band, dormant since New Year's Eve in 1972, came around to play at Watkins Glen and at two concerts in New Jersey last summer at the prodding of the Grateful Dead.

Band guitarist Robbie Robertson recently told *Rolling Stone* writer Ben Fong-Torres that he discovered a new alertness in the audience at Watkins Glen that he never saw before. With his new enthusiasm for playing concerts, Robertson went to Dylan and started making plans to do some things together again. Joined by Elektra/Asylum President David Geffen and promoter Bill Graham, things got underway. The album hit the stores a week before the New York concerts (good timing financially).

The tour itself is into its last days and stands to gross at least \$5 million. Critics have been quick to attack the tour as a financial rip-off and have questioned Dylan's motives at every turn. Let us just hope that Robertson's sense of a new alertness holds and that Dylan and The Band won't take the money and go back to the farm.

If *Planet Waves* is any indication of where Dylan is in 1974, he intends to remain with us. He refuses to be a prophet, and he does not have a great voice. But he was one of the seminal figures of modern rock, and an entire generation has grown up under the influence of his music. People go to his concerts not only to listen to the music but to also see the real Bob Dylan, the man who still gets their eyes wet when he sings "Like a Rolling Stone" or "Tom Thumb's Blues."



What is this and where has it gone? These are questions on the lips of every GW student interested in archeology. This fine example of an 11th century Norse catapult was recently unearthed

in the Quad, proving conclusively that the Vikings were the first to discover Washington. If found, please return to the art department. No questions asked. (Photo by Bruce Cahan)

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Awaji Puppet Theater Perpetuates Ancient Art

by Scott Bliss
Arts Editor

On its first visit to the United States, Japan's Awaji Puppet Theatre will perform in Lisner Auditorium on Sunday, February 10, at 8 p.m.

Designated a "national treasure" by the Japanese government, the Awaji puppets play colorful, heroic roles that date to Japan's distant past. Their performance is being sponsored by the Japan-America Society of Washington and GW.

The Awaji puppets are large and life-like, and their bold gestures have an appealing folk quality which distinguishes them from the more restrained Osaka Bunraku puppets which were at Kennedy Center last year. It takes three performers to operate each puppet—from behind rather than by strings.

The puppeteers are visible on stage but with their dark hoods they heighten rather than disturb the drama. The actors are accompanied by the three-stringed samisen and a narrator who sings the story. Though the plays themselves are part of Japan's great dramatic literature, being related to Noh and Kabuki, it takes no special knowledge to follow the action on stage.

Puppet theater in Japan has a long history. Japan is fortunate in having not one but two distinct and

important traditions of puppet theater. The more famous is preserved by the Bunraku troupe of Osaka. The other tradition is carried on by the puppeteers of the island of Awaji in the Inland Sea.

Many traditional Japanese theatrical arts are continued today in only one island or mountain village, often performed as part of the festival of a local shrine. In the case of the Awaji puppets, there is extremely little authentic information about performances before the 17th century, though undoubtedly puppet shows were staged much earlier. The plays were apparently first performed in association with the worship of the Shinto god Hachiman, whose cult was widespread on the island.

In the 17th century, the island of Awaji was ruled by the Hachisuka family. Records dating back to 1642 describe how this family gave its patronage to the puppet troupes. Performances were sometimes staged in the presence of the Hachisuka family, but not always for their entertainment; an account from 1794, for example, mentions a command performance which had its purpose in praying for rain. It was hoped that the local gods, pleased by the puppet show, would respond with the gift of much-needed rain.

The first reliable figures on the

The Awaji puppets, designated as a "national treasure" puppet theater represents an ancient tradition in by the Japanese government, will make their U.S. Japanese literature. premiere this Sunday in Lisner Auditorium. The Awaji

numbers of people involved in the puppet performances go back only to 1789. At that time a total of 938 persons were listed in various capacities. The players for many years have organized into companies, based in different villages on the island of Awaji. In 1811 there were 20 companies, but in the 20th century the number has dwindled so that now there are only three, of which two rarely perform except for tourists. The Japanese government, alarmed at the possibility of the disappearance of this important art, in 1971 designated it as an "Important Intangible Cultural Property," and efforts are being made to insure its future.

In the past, the performers (like those of Bunraku today) were professionals who earned their living by their art, but with the decline of the Awaji companies almost all the performers were obliged to work as part-time farm

workers. As a result, performances have tended to take place in slack seasons on the farm. Many of the performers are old, no doubt because the financial rewards are so slim that few young people are tempted into taking up puppet theater for a career.

The devotion to their art on the part of the surviving performers is nonetheless impressive. The puppet operators, for example, are expected to assemble and dress the puppets they manipulate, and the operators of female puppets (who are quite strictly specialized) even arrange the hair into elaborate coiffures. Unlike the Bunraku performers, the Awaji operators usually own not only the costumes they themselves wear, but the heads, wigs, hands, swords, and other appurtenances of the puppets, and they have the privilege of using a favorite puppet head to impart a special quality to a performance.

Although the Awaji companies

travel from place to place within their island and even as far afield as Tokyo, their audiences today consist for the most part of ordinary farmers in the home villages of the companies, who enjoy seeing the familiar old plays year after year.

The theater itself is usually a temporary wooden structure erected for the occasion. There is one permanent structure where one can go regularly to see performances. At New Year and on other special occasions, performances of a semi-sacred nature are given, in connection with a shrine or temple, recalling the origins of the puppet theater.

The members of the audience tend to be true aficionados who know the plays by heart and know exactly when to shout their approval. They enjoy such features of the Awaji puppets as the rapid changes of costume or of scenery, and other uses of stage machinery.

Melodramatic Tragedy Bumbles Into Disaster

by Scott Lebar

The American Film Theatre's latest production, *Lost in the Stars*, is a tragedy in more ways than one. Kurt Weill's and Maxwell Anderson's 1949 play (refashioning Alan Paton's renowned novel, *Cry, the Beloved Country*) has been thrown on to the screen as a South African choral melodrama with tragic events galore. However, the real tragedy is the film itself.

Lost in the Stars tells of a poor black and noble preacher, Stephen Kumalo, who travels to Johannesburg in search for his sister and son. There he finds his sister a prostitute and his son, Absalom, an unmarried expectant father who has murdered a white man. Absalom, although he repents, is executed. Stephen, blaming the environment of Johannesburg and God's negligence for his son's tragic life, gives up the cloth. He cannot bear the anguish and confusion of losing his son and his belief in God.

Unfortunately, the movie hardly develops deeper than this brief summary. Even with a talented cast, *Lost in the Stars* overflows with emptiness and total lack of emotional communication. Brock Peters, who has previously demonstrated his ability to handle an emotionally packed role (e.g. the accused rapist in *To Kill a Mockingbird*, the pimp in *The Pawnbroker*), superficially portraying Stephen Kumalo, shows very little of that extreme anguish and desperation of a man about to lose his son. Melba Moore, critically acclaimed in the musical *Purlie*, comically wails, squeals, and almost has the dry heaves in her inept attempt to convey the mourning by Irina, Absalom's wife. Their singing might be their bright point, but that at most conveys contrived, overdone, emotional displays.

Kurt Weill's music also conveys these empty emotions. It soars and groans, but appears too overblown. Immediately, the beginning of the film plunges into a roaring, wailing chorus and never dies down. Sentimental scenes are destroyed by abrupt intrusions of blaring music. Melodies sound strikingly similar and monotonous. The music does not complement the action, leaving Weill's work a bother rather than an integral part of the movie.

But these aspects of *Lost in the Stars* deserve only a minor part of the blame. Daniel Mann's direction obliterates any hope for redeeming factors. With patchwork photography, the film is stained with jackrabbit transition and annoying artificiality. With no explanation or development, calmness leaps into chaos, filmed so chaotically that the sequence is rendered comical. Characters are introduced underdeveloped and left behind only to miraculously appear in the end. The 1949 Johannesburg with its rotting core is shown with 1973 cars and sparkling buildings. None of the atmosphere of racial conflict develops. The entire movie is hidden in a mass of bumbling cinematography.

With such slipshod work, contrived symbolism, inappropriate music and actors doing their worst, the tragedy of *Lost in the Stars* is that it is an unintentional but terribly uncomfortable comedy.

Day of Mourning Declared

The GW drama department will be presenting Bertolt Brecht's *Threepenny Opera* in the Center Theater tonight through Sunday, Feb. 10, at 8 p.m., with a 2 p.m. matinee on Saturday, Feb. 9. The play, with music written by Kurt Weill, is one of the major plays of the 20th century. Tickets are available at the Center box office at \$1.50 for students and senior citizens and \$3 for general admission.

The GW dance department will be hosting as its artist-in-residence Deborah Jowitt, dancer, choreographer, and dance critic for the *Village Voice*. On Tuesday, Feb. 5, at 7 p.m. in Strong Hall Lounge, Ms. Jowitt will be the speaker for the Program Board's Arts Place series. Her topic will be "The New York Scene." Wine and cheese will be served, and admission is free. On Wednesday, Feb. 6, Ms. Jowitt will present a lecture-demonstration entitled "Looking at Dance," at 8:30 p.m. in Building J. Admission is free.

The Program Board Film committee will be presenting *The Getaway* on Thursday, Feb. 7, in the Center Ballroom at 7 and 9:30 p.m. Admission is 75 cents and tickets are available at the Information Desk the night of the showing.

On Thursday, Feb. 7, at 8 p.m., the Washington Community Video Center will present a screening of a recently videotaped interview with Stan Brackhage, a noted figure in contemporary experimental film. In addition to the interview, clips from two of his more well-known works, *Mothlight* and *Prelude*, will be shown. The center is located at 2414 18th St. NW.

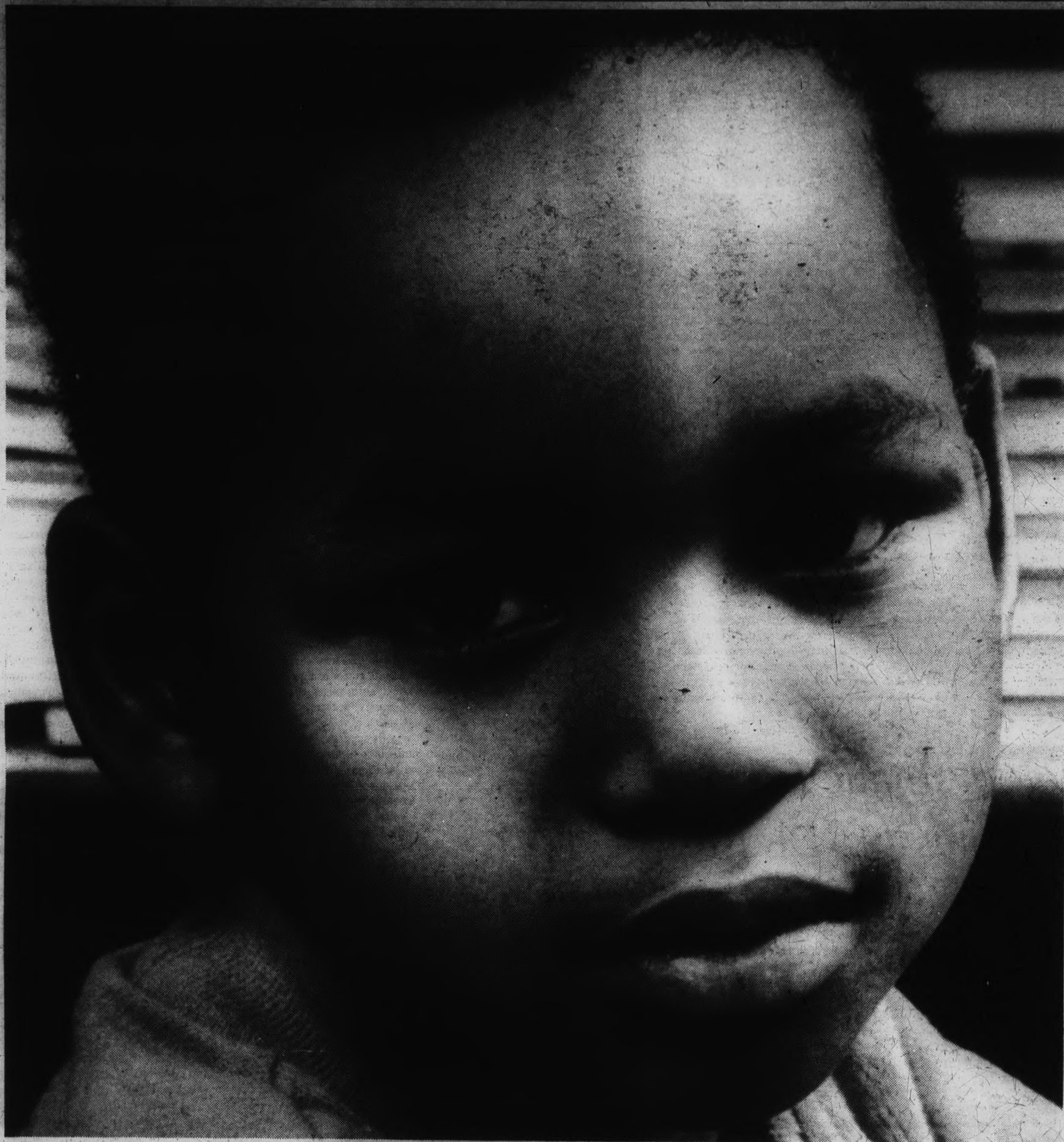
Composer Aaron Copland will conduct the National Symphony Orchestra at concerts in the Kennedy Center Concert Hall on Tuesday, Wednesday, and Thursday, Feb. 5, 6, and 7 at 8:30 p.m. Featured will be Charles Treger in Mozart's Violin Concerto No. 5 in A major, and Loren Kitt in Copland's Clarinet Concerto. Also on the program will be Roussel's Suite in F major, Satie-Debussy's two Gymnopédies, and Copland's First Symphony. Tickets are available at the Concert Hall box office and Ticketron.

On Saturday, Feb. 9, at 8:30 p.m., Lisner Auditorium will host Doc Watson and Son and Hickory Wind in a concert of Bluegrass music. Admission is \$5 for advance reservations and \$6 at the door. Tickets are available at the Information Desk.

On Friday, Feb. 8, at 8:30 p.m., the Washington Performing Arts Society will present in Lisner Auditorium the Jose Limon Dance Company. Tickets are available at \$4.75, \$5.75, and \$6.75.

The Arena Stage will be transformed into a circus ring for *The Resistable Rise of Arturo Ui*, a new translation of Bertolt Brecht's "great historical gangster play." The new translation of the play by Ralph Manheim is receiving its American premiere in the Arena production. The play will run nightly except for Mondays from Wednesday, Feb. 6, through Sunday, March 10.

Today has been declared a day of mourning, commemorating the demise of taste in the United States. A wreath of plastic flowers will be placed on the Tomb of the Cultural Yisigoth to mark the occasion.



Pictures talk. Some little boys don't.

Some inner-city ghettos have special schools. For little boys who don't talk.

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James Assesses GW Drama Dept.

A very important influence has been physical pain. Acting takes intense concentration and a great deal of pain. I have sustained, as most actors have, some serious injuries and I've acted in plays, like *Night of the Iguana* and *Hamlet*, where I've been so exhausted that I could hardly make it to the dressing room each evening.

Compassion, total involvement, enthusiasm, stamina—all these are important in the making of an actor. How do you view the state of the arts in general at GW?

I've been into controversies at this school on various levels. I believe that, situated as we are between the White House and the Kennedy Center, in downtown Washington, which is the center of the political life of this nation, and therefore the nerve center of the world's political life, our art should be more political.

Our theater, like our other art, is relegated to galleries. We have taken art out of our life; John Dewey pointed out how dangerous this was. We don't have a totality in our art which the Mexicans and all "primitive" people have.

afford a dean for a school of fine arts, nor did they feel sure that they could put up a building. I think that this University is in a unique position to do something extremely valuable. I always like to quote President Kennedy on this issue, "All of our sciences and all of our materialism won't save us; perhaps our arts will."

This is your last year here. Would you care to comment on why you are leaving GW?

I resigned from the University last year for two reasons. One is a philosophical difference between the speech department and the drama department. It is my firm belief that speech and drama should be separate departments. My differences with the University in no way involve the upper administration, although it should be noted that they have attended some of our productions. I realize that they are very busy men, but I feel that they should lend as much support as they can by attending. It is extremely difficult for us to get students to attend the plays if the faculty and the administrators don't show up.

need to do, and I feel that as long as I'm an administrator, a teacher, and a director that I'll never get it done. By leaving the University, I'll have no alternative but to do it.

What do you see as the possibilities for the establishment of a school of fine arts here?

I think the greatest difficulty is to break down the barriers between the departments. What is needed is a whole rethinking of the University structure. It would mean taking the ideas upon which the School of Education and the School of Arts and Sciences are based and seeing if they could be related. I think this would take a great deal of time. A building was to be built at some future time, but I think, given the financial situation of the school, this is unlikely to happen in the near future. With the facilities we now have, I still think this project is feasible.

I don't think you need a dean. I think that music, dance, and drama could combine into a single department with a rotating chairmanship. I think this would become a very strong department and I'm sure it would be of great benefit to the University as a whole.

What do you see as the future of the drama department here after you leave?

I think it has a very good future. I think the development will depend upon two things: administrative backing, both financially and spiritually, in the sense of adding faculty, allowing for an expansion of the curriculum, encouraging students and allowing them adequate budgets for productions. At the same time, we need to get the right type of leadership and the right type of faculty. Given the location and direction of the school, I can see a very good future for the department. I think that the foundation has been laid. Over the past four years we have developed an audience and a very strong course structure. If we continue with this trend, I can see nothing but growth for this department.

Do you have any general comments that you'd like to add to what you already said?

I have some writing that I really

"All of our sciences and all of our materialism won't save us; perhaps our arts will."

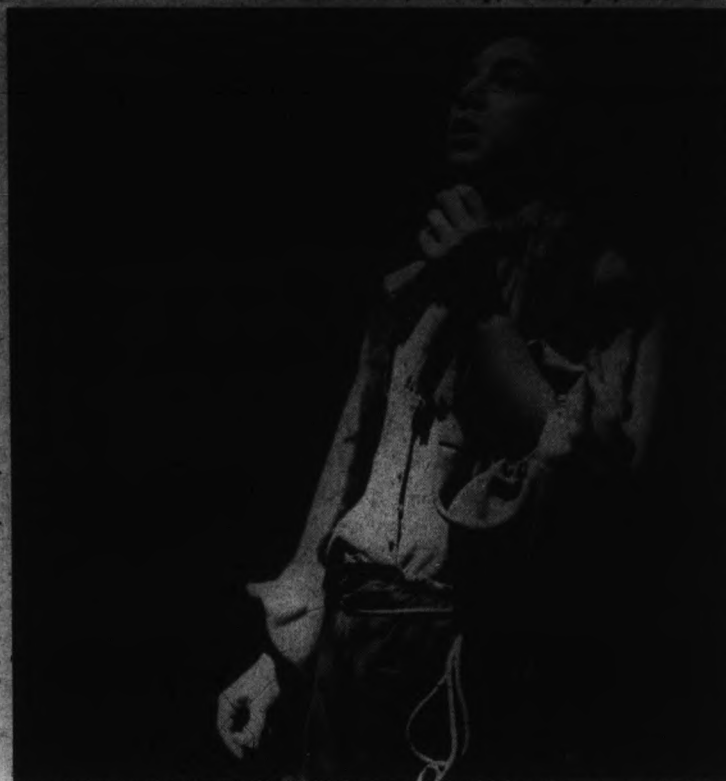
The state of the arts in this school could be much stronger if it could relate more. In the four years I've been here we haven't, unfortunately, been able to establish a really strong relationship with the music department; we worked with them once in *Little Mary Sunshine*. We have to share the same buildings and I think if we could relate and help each other out we would be in a much better position.

Fine arts would be of immense use to drama and vice versa; their students could help us with sets and posters while we could give them ideas about space and actors in movement.

Dance and drama just go hand in hand. Unfortunately, the dance department is in the School of Education and drama is in Columbian College. One of the first things I tried to do when I first came here was to integrate music, dance, drama, and perhaps even speech communications; however, I ran into a number of roadblocks, both political and financial.

One problem has been that the University felt that it could not

My other reason for leaving the University, besides the fact that I've had some philosophical differences with my peers, is that I think that one should stimulate oneself to go on to other occupations. I've been teaching for 12 years now and although I would like to continue teaching, I would also like to go on to other possibilities. I have the opportunity to direct a play in New York and I've also been invited to be an advisor for the United States Armed Forces Entertainment Corps, which does over 8,000 productions a year.



Dr. James, who considers Brecht to be one of his favorite playwrights, is directing "The Threepenny Opera," which opens tonight at 8 p.m. in the Center Theater. (Photo by Bruce Cahan)

A drama department is not just here to teach students; that is our major function. Beyond the teaching, the productions are for the whole community to participate in, both as an enjoyable and a learning experience, either by direct involvement with the plays or as a spectator. When we do a Greek play, all the classics students and the students of literature can come and see this play and actually see it in performance. Although some people look upon a drama department as a luxury, somewhat like a football team, it's very nice to have

one, especially a successful one. We are actually servicing the community. By doing plays such as Shakespeare and the avant-garde plays, we are allowing the whole University to become involved. We are also like a football team in the sense that we can bring back alumni to the campus, and through their interest in what is going on, they can become more involved with the

University. Since GW can't afford a football team, I think that the drama department can be the University's cultural football team.

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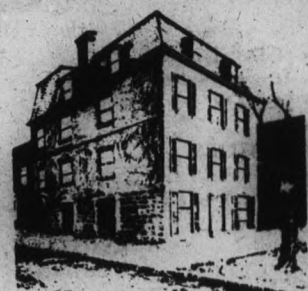
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Editorials

Dirck Holscher

Last week Dirck Holscher, production manager of the *Hatchet* Composition Shop for the past three years, resigned. He has gone on to bigger and—we hope—better things.

Dirck has left behind many friends and a composition shop that is a model of his own hard work and competence. Without the time and energy he devoted to the creating and running of this operation, the *Hatchet* could not have financially survived these past years of economic austerity.

He drove himself hard to this successful end not for money (his 20 hours plus of overtime every week were not reflected in his monthly paycheck) but for pride of accomplishment: the shop was his success in a very literal sense.

Just as importantly, Dirck's operation offered this campus inexpensive printing service for many people and organizations that could not have otherwise afforded the luxury of printed communication.

The GW community, most of it unknowingly, is heavily indebted to Dirck, and his contributions to this paper will not soon be forgotten.

More or Less

Prof. Peter Hill's proposal to introduce plus and minus grade symbols to the present grade report system at GW (see story p. 1) would be a welcome reform.

Probably one of the major inequities of the existing grade system is that a large number of students representing very diverse levels of achievement are lumped under the grade of "B."

Prof. Hill has pointed out that the grade of B includes "all students whose performance ranged from little-better-than-C-plus to little-worse-than-A-minus." In other words, the grade of B can be credited to unlucky conscientious students who aim for an A as well as fortunate mediocre students who would have been satisfied with a C.

The present five-grade system is an inadequate gauge. It unfairly categorizes a student achievement into very general brackets. Yet like it or not, the grades we receive are the most important elements of our college transcripts.

The issue of grade revision is to be discussed at today's meeting of the Columbian College Advisory Council. We urge that this important reform be adopted.

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Dennis Pickens

Rationing Not the Answer

One of the curious by-products of this wrenching period of energy crisis was brought to light in the last issue of this rag, when its editors discovered that the Energy Czar in his wisdom would have students return to their hometowns to obtain the blessings and rationing coupons of the government.

Perhaps the sheer stupidity of this oversight might suggest to the learned populace of this University the inherent inadequacy of centrally directed planning in easing a commonplace market problem.

Government interventionism will not solve this crisis without burning several segments of our population and costing millions of dollars in waste, taxes and inflation, while probably precipitating more problems as it successfully makes life more difficult for all of us.

And while Uncle Sam performs these amazing feats, he will take every opportunity to remind the American people that the fault lies with them. They will be told that their automobiles, air conditioning, appliances and televisions are the cause of their grief, and they will be urged to don their hair shirts and bow to Washington crying, "Mea culpa! Bill have mercy!"

And of course it is true that America has six per cent of the world's population using a third of the world's energy, but lest it escape mention altogether, America does produce over a quarter of the world's goods and services and provides the technology that keeps the rest of the world functioning.

The obvious scapegoat who hides behind an ill-gained and oppressive authority is none other than Uncle Sam. After all it was he who banned off-shore drilling, restricted domestic drilling, limited the number of refineries, instituted import quotas, blocked

the Alaskan pipeline, installed pollution control devices that waste 5 billion gallons of gas a year, and kept gas prices low such that the return on new exploration barely covered the cost of drilling.

It's Uncle Sam's regulations which cause half empty passenger jets to populate our skies, and it was he that guaranteed the shortage of natural gas by restricting its shipment between states, thus keeping the price artificially low.

Then after pursuing a Mideast policy he knew to be fraught with danger, he smugly points the finger of blame at the American people and at the Arab nations, and talks of rationing to deliver us from his dilemma.

If anything is learned in this brief history, it is that the last thing America needs is more government to solve this problem. Total government bungles totally.

Perhaps our Energy Czar should listen to one of his fallen colleagues in central planning:

"Your America is doing many things in the economic fields which we found out caused so much trouble. You are trying to control people's wages and prices—people's work. If you do that you must control people's lives. And no country can do that part way, I tried it and failed. Nor can any country do it all the way either, I tried that too and it failed. You are no better planners than we. I should think you economists would read what happened here. . . . Will it be as it always has been that countries will not learn from the mistakes of others and will continue to make the mistakes of others all over again and again?" (Herman Goering, 1945)

Dennis Pickens is chairman of G.W. Young Americans for Freedom.

LETTERS TO THE EDITOR

Ruth Replies to Editorial, Column

I would like to respond to the editorial and to David Levy's editorial page piece in the January 21st *Hatchet*. First the editorial, "Trouble Ahead." You state that "It is quite possible that in five or ten years, George Washington will no longer have an undergraduate program" and, later on, "We cannot help but interpret these statements as meaning that the George Washington undergraduate program is doomed."

The editorial conveys the impression the President Elliott has arrived at this conclusion and may even be planning to phase out undergraduate education at George Washington University. Having spoken to President Elliott about undergraduate enrollment many times, I can say with assurance that there is no expectation and certainly no plan for the kind of future predicted by the editorial.

This is not to say that George Washington five years from now will be just what it is today. I have lived through some rather dramatic changes at George Washington dating back to 1957 when it was largely a commuter, part-time institution. Change will continue; if George Washington does not change, if it were cast into an inflexible structure which could not respond to changes in the economy, student interests, and many other elements making up an institution, it would indeed be doomed—and as an institution, not just its undergraduate education.

George Washington will undoubtedly have a smaller undergraduate student body in the future. Along with other factors, the growth of community colleges is affecting most

private colleges and, to a substantial degree in some areas, even the large four-year public institutions. Costs will continue to rise making competition with all publicly-funded institutions increasingly severe.

My own crystal ball is somewhat clouded but it seems to me that we are approaching a leveling-off point in the decline of undergraduate enrollment. Although it may continue to drop somewhat in the next

"My own crystal ball is somewhat clouded but it seems to me that we are approaching a leveling-off point in the decline of undergraduate enrollment."

that understandable error, my discontent with the article concerns a misunderstanding of my statements about the direction of our future recruiting activities.

I doubt that anyone disagrees with a wish for an undergraduate student body better representing the geography of the country. I would also say that it would be desirable if the makeup of the student body academically were a great deal stronger than it is—or that our alumni were to include a larger number of big givers. This, however, is not the best of all possible worlds, and there are many forces (most of them beyond our control) which combine to make us what we are.

I cannot say "it ain't so" in response to Levy's appeal; the quotation is accurate. Nevertheless, in the context presented, the statements attributed to me do not sound the way they were intended. What I attempted to convey was the idea that we are departing to some extent from the traditional pattern of recruitment effort. Some of this change is being forced upon us. Some schools now prohibit college representatives from talking to students during class hours. Others are permitting college representative visits only on an alternate year basis or by specific invitation based on student interest. In other words, our targets are moving and changing form and we have no alternative but to respond to this.

I can assure Mr. Levy and his friends from Syosset that we do not plan to send all counselors in the office to Long Island for ten weeks next fall to concentrate our recruitment there. We will, however, reduce our visits to schools which have never sent us students. We have concluded that it is a losing proposition and can be continued only at the expense of more

(See LETTERS, p. 11)

Some Questions for F. Clifton White

The following is an open letter to F. Clifton White, political strategist who spoke at GW on Thursday, January 24. Mr. White:

I listened with interest to your speech. I hope that you will clarify and expand upon several questions that arise.

First of all, you commented that politicians running in the 1974 Congressional elections must "act as much as possible like non-politicians" because Americans "don't trust politicians, believe them, or want them around."

That word "politician." Isn't that a part of the problem? Of the incumbent Republicans in Congress that you advise, how many do you ask to lie and say they are not politicians? Aren't you asking them to act, to play a role, to deny a fact that they, you, and I know to be a fact—that they are indeed politicians?

It strikes me, and I wonder if you agree, as though this approach that you outline—to deny one's profession and deceive the public—is in essence just what the American

people are so fed up with. Aren't they tired of politicians they mistrust? Don't the people wish to have a leader they can believe in and a society they feel they can take part in? Aren't they fed up with data banks, the money-grubbing of larger corporations that are above the law, and tax-evaders up to and perhaps including the President? And aren't the people tired of two-faced politicians who "slap their backs with one hand and pick their pockets with the other"?

Nevertheless, you advise your Congressmen to pretend they are not politicians when, of course, they are. Why don't you advise them to be honest about what they are? They are legislators. Legislators that belong to a party. A political party. They are legislators who have a political organization or some sort working for them. They are politicians.

Thomas Jefferson was a politician. So were Edmund Burke, Winston Churchill, Charles de Gaulle, James Madison, and Robert Kennedy. And, to be sure, so are Barry Goldwater and F. Clifton White.

Franklin Roosevelt was a politician, does this fact make

him evil? Were the Kennedys, Eisenhower and Jefferson evil because they openly professed taking part in politics? Is there something inherently wrong with taking part in politics?

People are not so stupid as to be unable to support a person who describes himself as a politician. What the people do want are honest politicians—politicians who will use politics for commendable ends and politicians who will be public servants with the desire to provide effective leadership.

When the public raises objection to "dishonest politicians," they are concerned more with the "dishonest" than the "politician." They perceive the need for professional politicians, not dissembling buffoons concerned only with themselves.

Mr. White, you are a politician. All of the U.S. Senators and all of the U.S. Representatives are politicians. Own up to it. The people are asking for honest politicians, not non-politicians—for non-politicians do not take part in politics.

Noel Clories is a G.W. senior majoring in political science

LETTERS, from p. 10

productive use of staff and dollars, area. This obviously results in There is definite interest in increasing the existing imbalance. George Washington in selected But, I ask you, is it the kind of thing schools in such cities as Minneapolis, you want to stamp out?

St. Louis, Cleveland and other cities. In closing, I would like to say that off the east coast and we plan to there is a rather unfortunate but continue working on those, just as commonly held view that an we will continue visiting schools on institution's student body is a the Middle Atlantic Seaboard. carefully cultivated product of the

One more point. The most effective recruitment effort affecting cannot dispense with our recruiting any institution is its student body, activities, the appeal or desirability reasonably content with what it is of an institution is more than getting and saying so to friends and anything else created by its aca-relatives. Word of mouth advertising demic reputation, faculty, programs, is still the best thing going. It does, location, costs, and above all, its however, have the tendency to create current students.

the situation Mr. Levy abhors. My apologies for running on so When you have many satisfied long about what to me is a very students' from one area, the good important subject.

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Joseph Y. Ruth
Director of Admissions

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The Hatchet welcomes letters to the editor and contributed columns from any of its readers. Contributions may cover any topic of interest to the GW student body.

Items for publication must be typed, triple-space, on an 82 space line. Typewriters are available in the Hatchet office.

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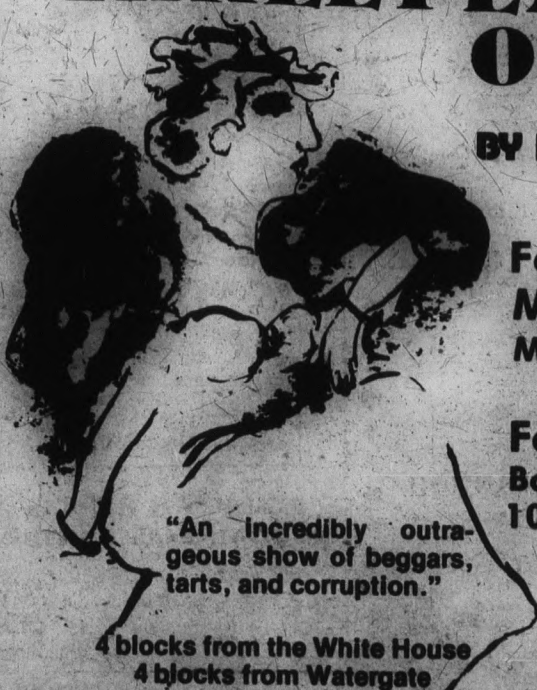
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Streaking Buff Harpoon Dolphins

by Doug Davin
Co-Sports Editor

When the season is over and the smoke has cleared GW basketball fans might point to the Jacksonville game as the one that turned the Colonials season around.

Led by Haviland Harper and sub Jim Peters, the underdog Colonials outthrust the visiting Dolphins from the opening tap and came out sitting on top of the world and their fans shoulders as they upset JU 77-69. The victory was the fifth straight for the charging Colonials, raising their record to 11-7.

Behind the strong rebounding of Harper and Clyde Burwell, GW was able to take away the Dolphins awesome fastbreak and control the tempo of the game.

Time and again Harper took on the taller and heavier Dolphins under GW's offensive boards and squeezed past them for tap-ins and layups on his way to a career high 30 points. Harper also helped out Burwell on the defensive boards as he led the team with 13 rebounds.

With Harper and Burwell as the backbone, the Buff took charge with a strong defense. A 2-2-1 zone press by the Buff proved to be the most effective weapon as it slowed the JU fastbreak to a crawl and let GW set up their 3-2 zone defense. The zone forced the Floridians outside where they found the climate a lot colder than they are used to, hitting on only 35 per cent of their shots.

Butch Taylor, the 6' 10" Dolphin center, rarely became an offensive factor as JU went to him sparingly. In his personal duel with Burwell the edge went to Big Clyde.

For although Taylor was the game's leading rebounder and outscored Burwell, it was Burwell

that asserted himself when the key situations arose, and the team needed a clutch rebound or basket.

After spending most of the first half on the high post Burwell went down low in the second and scored over Taylor on a variety of moves including one sky hook.



Freshman Kevin Hall (no. 40) came off the bench to play an important role in the Buff's upset victory over Jacksonville Saturday night. (Photo by Joanne Smoler).

With the Buff up by eight at intermission the second half turned into a virtual freethrow contest as 30 fouls were called of 49 in the game. Harper again led the way for the Buff canning 10 of 10 charity tosses, while Peters was just as perfect, hitting on all of his eight attempts.

Peters, in fact, was near perfect in every way Saturday night as he didn't miss a shot on the night, going three for three from the field. Peters also provided leadership in the final 6:24 along with John

Holloran, after Keith Morris picked up his fifth and final foul. It was Peters and Holloran who directed the Buff offense and executed a four corner stall to frustrating perfection.

Another invaluable performance was turned in by 7'1" Kevin Hall after Burwell picked up his third foul with 8:38 left in the first half. Hall came off the bench and kept JU in check, turning in his most effective performance of the year.

Showing new found aggressiveness and confidence, Hall pulled down five rebounds, blocked a shot and batted away several passes, refusing to let JU cut the Buff lead.

While nothing can diminish the significance of the Buff's total effort, the Dolphins, for the most part, looked as if they would rather be basking on sandy beaches than performing on a basketball court.

Depending on how GW fares the rest of the season, the Jacksonville game will be looked back on as the game that sent the Buff on their way, or as just a glimmering moment in a season that could have been.

JACKSONVILLE						
	FG	FT	R	PP	T	
Benbow	9-23	4-5	10	5	22	
Smith	1-7	0-0	10	1	2	
Taylor	7-17	1-2	16	3	15	
Williams	1-10	4-4	14	4	6	
Alvarez	3-10	1-3	2	4	6	
Letwisch	1-3	0-1	0	0	2	
Scholz	2-3	0-0	0	2	4	
Clerk	0-0	1-2	1	1	7	
Bermudez	0-0	0-0	1	0	2	
Weldon	1-1	0-0	0	0	2	

GEORGE WASHINGTON						
	FG	FT	R	PP	T	
Morris	3-10	1-1	5	5	7	
Holloran	3-5	4-6	2	4	10	
Burwell	5-5	0-0	13	5	10	
Harper	10-24	10-10	12	1	30	
Rosepink	0-2	0-1	2	3	0	
Miller	3-7	0-1	4	1	6	
Hall	0-0	0-0	5	2	0	
Peters	3-3	8-8	4	3	14	

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JV: Rich Waldron
Randy Levine

Hatchet MVP's

Varsity: Haviland Harper
Jim Peters

Tickets Now Available

Tickets for Saturday's GW-Maryland game will be available starting today in the Athletic Office at 9 a.m. and will continue to be distributed until the supply runs out. GW students will be allowed one complimentary ticket only. However, one student may pick up as many as four reserved tickets providing he has four different ID's.

Each student will be required to show their picture ID upon entering the Capital Centre. Game time is 2 p.m.

GW will provide bus service as

usual, but for this game only there will be a charge of 50 cents. But tickets will go on sale today through Thursday and must be purchased at the Information Desk on the ground floor of the Center. All tickets must be purchased by Thursday. No one will be allowed on the bus without a ticket. Buses will leave from the Center at 1 p.m.

Mark Segel was the only double winner for GW as the wrestlers dropped both ends of a dual meet to American and Rider on Saturday.

Colonial JV Ends Losing Ways; Rally Trims Wash. Tech, 86-84

by Bruce Crawford
Hatchet Staff Writer

All season, coaches Tom Schneider and Len Baltimore have worked on developing their players' talent, grooming the varsity ballplayers of the future. Saturday night, the Baby Buff put it all together and came from behind to defeat Washington Tech, 86-84.

With eight minutes to go and down by 14, GW's prospects for avoiding their eighth consecutive defeat appeared dim. Then the Colonials made their move. Led by

the outside shooting of Scott Pakula and Randy Levine, GW ran off 12 straight points while their tenacious man-to-man defense shut out the Falcons.

Then foul trouble struck. Levine (21 points) fouled out with three minutes to play, Pakula (19 points) followed him a minute later, and Pete Farricker was banished with a minute and a half to go, and WT was up 83-79, with 1:47 left to play.

But the Buff did not fold. A Rich Waldron jumper with 45 seconds remaining brought GW within two. A Tech offensive foul gave George Hill a one and one free throw opportunity. He made both and the game was tied, 84-84, with 17

seconds to go. The Colonials' defense got the ball right back, with Waldron making a great baseline move off an inbounds pass for two and a GW win.

The Baby Buff's comeback victory was the perfect end for their finest game this season. Constant movement and hustle marked GW's play on both ends of the court. The only ill effects of such aggressive play were the accompanying Colonial fouls.

In addition to Levine, Pakula, and Farricker, Jon Van Dorn and Hill also fouled out as GW ended the game with only four men playing.

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